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18

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Spanish Etymologies.



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1. *rapozo* « fox ».

The word, synonym of *zorro*, is derived by W. Meyer-Lübke [1] from Lat. *rapere*. The difficulty of this derivation is twofold. In the first place, it is inadmissible phonetically: Lat. *p* should of course turn up as Span. *b*. In the second place, it would represent quite a unique example of Spanish word formation: I know of no other noun derived from the stem of a verb in *-ire* by the suffix *-ozo* or *-oso*.

As a matter of fact, *rapozo* is undoubtedly connected with Fin. *repo*, Mordvin. *rives*, Ceremiss *rebež*, *revož*, Liv. *rebbi*, Wotj. *repo*, Eston. *rebane*, Hung. *ravasz*, and O. Norse *refr*, meaning « fox ».

W. Thomsen, in his classical work, admitted the possibility of this word group having been borrowed by the Fins from the Teutonic peoples [2]. However, the existence of the Magyar word makes this hypothesis rather unlikely: the majority of Teutonic loan words in Finnish postdate the separation of the southern Finnish group, to which the Magyars belong, from the Fins of the North. It is rendered entirely impossible by the N. Pers. *rôbâh*, Oss. *robas*, *rûbas*. John Abercromby was therefore doubtless right in seeing in the Finnish word a borrowing from some Iranian language [3].

The explanation of such a borrowing is not difficult to find. The skins of black foxes constituted an important article of barter, eagerly sought for by Iranian traders. Nor are parallels wanting. The words denoting such animals as the ermine, the sable (Germ. *Hermelin* and *Zobel*) denote (1) the fur of the animal and only (2) the animal itself.

---

[1] *R. E. W.*, s. v.
[2] *Über den Einfluss der germanischen Sprachen auf die finnisch-lappischen*, Halle, 1870, p. 45.
[3] *The Pre- and Proto-historic Finns*, London, 1898, I, 230 f.

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OLD CELTIC TABOOS

BY ALEXANDER H. KRAPPE

Natio est omnis Gallorum admodum dedita religionibus

THE chief source of our knowledge of the religion of the Ancient Celts is the brief account we find in Julius Caesar's work on his conquest of Gaul. Against its trustworthiness it has sometimes been urged that the writer was ill prepared to deal fairly and adequately with the subject, inasmuch as he was a general and a statesman rather than an ethnographer or a folklorist.[1] The critics who have advanced this view have failed to take into consideration a long unnoticed trait in Caesar's character, to wit, the interest he appears to have taken in the antiquarian aspects of religion, obsolete rites and ceremonies so numerous in his own religion, a trait to which attention was drawn first by the late W. Warde Fowler.[2] This interest explains the special prominence given to the Gaulish religion in a work largely devoted to politics and strategy; it also confers an exceptional value on Caesar's testimony with reference to certain Celtic taboos noticed by him in Gaul and Britain.

I

Speaking of the inhabitants of Britain, Caesar (V, 12) makes the following statement:

Leporem et gallinam et anserem gustare fas non putant; haec tamen alunt animi voluptatisque causa.

This simple text has given rise to almost as many controversies as the number of words of which it is composed. Taken at its face value, it merely means that hares, chickens, and geese were considered forbidden food by the ancient Britons,[3] who did keep these animals, however, for pastime and pleasure. Caesar's silence permits the inference that the Gauls of the continent did not abstain from these foods.[4]

The question whether we are dealing with a genuine food taboo, comparable, for example, with the prohibition of pork enjoined upon the Jews by the Mosaic legislation, was answered in the affirmative by Salomon Reinach,[5] and it must be admitted that the words *fas non putant* of Caesar's text leave no other alternative. But Salomon Reinach went considerably beyond the known facts when he interpreted the words *animi voluptatisque causa* as an example of Caesar's *naïveté* in attributing without much ado to the "savages" of Britain the custom of civilized peoples (such as the Romans) of keeping household pets.[6] Accordingly the French scholar thought he could detect a religious motive behind the British custom, and he believed that the most likely explanation had to be sought in totemic institutions.

Leaving aside the question whether, even if not eaten, chickens and geese may not be kept for their eggs,[7] let us note that Reinach was quite mistaken in his assumption that the keeping of pets is peculiar to civiliza-

[1] Cf., for example, E. Hull, *Folk-Lore*, XVIII (1907), p. 141.

[2] W. Warde Fowler, *Roman Essays and Interpretations*, Oxford, 1920, pp. 138 ff.

[3] Curiously enough, that truthful traveller known as Sir John Mandeville (*Voyages and Travels*, New York, 1898, p. 183) speaks of an isle in the East Indies where "they will not, for anything, eat flesh of hares, or of hens, or of geese, and yet they breed enough to see them and to behold them only; but they eat flesh of all other beasts, and drink milk."

[4] From Pliny (*N.H.* X, 53) we know that in what is to-day Picardy and Flanders large flocks of geese were kept—for the Roman market.

[5] *Cultes, Mythes et Religions*, I (1922), pp. 31 ff.

[6] *Ibid.*

[7] It is noteworthy that the Indians of Brazil observed by von den Steinen do not eat the eggs of their chickens.

F.L.

THE JOURNAL OF AMERICAN FOLKLORE.
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GUIDING ANIMALS

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OBSERVATIONS ON THE ORIGIN AND DEVELOPMENT OF THE IDEA OF JUSTICE

ALEXANDER H. KRAPPE*

THE term *justice*,[1] like the Latin *iustitia* from which it is derived, is currently used in two acceptations, to wit: (1) as a designation of that state of affairs which a given society regards as the good one, that state in which things are done as they ought to be done, the state of harmonious, peaceful relation between individuals, the individual and the social group of which he is a member, several social groups, and, furthermore, between individuals or social groups and certain higher powers whose existence is assumed, as well as, finally, though with certain restrictions,[2] between human individuals and certain members of the animal kingdom, and (2) as a convenient term for a general disposition on the part of individuals, social groups, higher powers, or animals to maintain or help bring about this state of perfection. In the classical definition of Thomas Aquinas, taken from the *Digest*,[3] that "Justice is a habit according to which, by a constant and perpetual will, we give to each his due," the term *justice* is clearly used in the second of the two acceptations.[4] But it is equally clear that the second meaning wholly depends upon the first—so much so that without the one the other would not exist. For the purpose of the present study it is therefore sufficient, in order to clear up the exact nature of this state of perfection, to trace it, if possible, to its roots or to one of its roots.

From the definitions attempted above, it follows that the concept presupposes a more or less complicated social organization composed of members whose rights, while not necessarily equal,[5] are nonetheless well de-

* Princeton, N.J.

[1] For a good outline of the concept and its evolution in Western civilization in classical and Hebrew antiquity cf. Gurvitch, 8 Encyclopaedia of the Social Sciences, 509 ff. (1932).

[2] The question whether the lower animals had claims upon our justice and mercy as men did or whether they were of no account, owing to their different nature, was the subject of debates among the Stoic doctors. Cf. Diog. Laert., VII. 1. 125 f.; X. 150. The Roman Catholic Church acknowledges no obligations of man to animals.

[3] Digest I:4: "Iustitia est constans et perpetua voluntas ius suum cuique tribuendi."

[4] It is in this sense, too, that Edward Westermarck employs the term; cf. his work, The Origin and Development of the Moral Ideas, vol. I, p. 128 (1912–17).

[5] Husserl, 47 International Journal of Ethics 284 (1937), properly pointed out that the idea of equality is foreign to many communities governed by tradition; but he failed to stress that a state of inequality willingly accepted and duly regulated by law and custom, while not the

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THE ANATOLIAN LION GOD

BY

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APOLLON

ESTRATTO DA STUDI E MATERIALI DI STORIA DELLE RELIGIONI
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BOLOGNA
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From such sources are probably taken the story that the brothers of Paris plotted to assassinate him, and other details, including the repulsive allusion to necrophilia (p. 11, l. 22), for which the editors—in my opinion, unjustly —blame the medieval pedagogue. Although much remains obscure in the history of the anti-Homeric canon, it now seems reasonably certain that, independently of Euhemeristic rationalism, sophistic paradoxology, and poetasters' affectations of novelty and realism, much of the anti-Homeric lore had a profoundly malicious motivation, the effects of which are obvious in Dares and Dictys and may have been even more conspicuous in the spurious annals cited in the lost work of Ptolemaeus Chennus. It was the Revenge of Thersites. In the decadence of Hellenism, when the heroic tradition had become in part incomprehensible, the plebeian spirit, with its instinctive resentment of simple nobility and its passionate hatred of all aristocratic virtues, was ever ready to applaud any factitious history that reduced the heroes to the level of its own baseness.[3] Hence came the fabricated annals which portrayed Achilles as a coward, Aeneas as a traitor, and Hector as a savage. That the same or similar writers, like their modern compeers, dilated on imagined sexual practices and aberrations of the heroes may be inferred from such idioms as *equus Hectoreus* and from the traditions to which Martial alludes (xi. 104). The *Excidium Troiae* merely adds another to the many vestiges of ancient cinaedography.

Like a new papyrus fragment *incerti auctoris*, the *Excidium Troiae* raises far more questions than it solves, but the investigations which it suggests cannot fail to augment our knowledge of classical literary history. To the scholars whose zeal and skill have given us this text, our gratitude.

REVILO P. OLIVER

University of Illinois

[3] The same feeling, which Oscar Wilde felicitously describes as "the rage of Caliban not seeing his own face in a glass," is prepollent in many circles today and naturally expresses itself in the same way. Although not without a certain sophisticated pathos, Jean Giono's *Naissance de l'Odyssée* (Paris, *ca.* 1938) is really the latest addition to the anti-Homeric canon.

The Genesis of Human Offspring: A Study in Early Greek Culture. By AGNES CARR VAUGHAN. ("Smith College Classical Studies," No. 13.) Northampton, Mass., 1945. Pp. 117. $0.75

More than a quarter of a century ago the reviewer, then a graduate student at a midwestern university, was pressed into a lecture course offered by a professor noted for his histrionic abilities rather than for his learning, who propounded the thesis that the family relationships in the romances of Chrétien de Troyes are explainable by the clan organization of the Australian blackfellows. The present work attempts a similar thing, except that the proposition is even more preposterous. For, after all, a case may be made out for the provenance of some of Chrétien's materials from a society, Welsh or Irish, which, virtually untouched by Mediterranean culture and resting on a non-IE substrate, had retained, down to the early Middle Ages, many archaic and barbarian features. But what is one to say of an attempt at linking a people that had developed a brilliant civilization as early as 3000 B.C., that had domesticated all domesticable animals of the European continent, and knew some of the metals with the Arunta of the dead heart of Australia, probably the most degenerate humans known on the surface of the earth? These savages, when first discovered by the Europeans, were still in the old Stone Age and remarkable only by an *Unkultur* (there is no English equivalent) thinkable only in one of the most barren and desolate spots of the globe. On going back to the European Ice Age we find a civilization comparable to that of the Eskimos; but the Eskimos, though by no means favored by nature, are highly civilized when compared with the Australian aborigines. In other words, the cultural stage now held by the Arunta was in Europe, by the year 25,000 B.C., the approximate end of the Ice Age,[1] already a thing of the far past. Transferred to the field of paleontology, the author's reasoning is about as follows: The marsupials precede the placental mammals all over the globe. The kangaroo is the modern representa-

[1] H. Obermaier in Ebert's *Reallexikon der Vorgeschichte*, II, 405.

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not discuss them individually or, except for one or two, suggest any doubt about their interpretation. But he classifies them under nine rubrics, such as "the worse prevails, the better fails," "the suffering of the innocent," "the transitoriness, instability, and uncertainty of human life." Then he analyzes the texts, in order to determine how far they are to be recognized merely as dramatically appropriate in their several places, how far they reveal Sophocles' own opinions, and to what degree these opinions may have been altered in the course of his lifetime. The general answer is that there is a tone of bitterness throughout the dramas, except in *Oedipus Tyrannus* and *Electra*, and that this tone must be imputed to the poet himself.

Next the author undertakes a comparison between the pessimism of Sophocles and that of his literary predecessors, and he brings forward many texts from the poets and from Herodotus and Heraclitus. The result of his study may be given in his own words: "Among the pessimistic themes there is none that had not been mentioned in Greek literature before our poet touched upon it. . . . . Inversely, the only pessimism that did occur in pre-Sophoclean literature and not in Sophocles is the pessimism of the Orphics."

The last quarter of the book resembles the latter part of a sonata movement, in which the musical themes previously announced are worked out in many variations. The author reviews the several elements in his pattern of pessimism as they are exhibited in Sophocles and his predecessors, with a view to determining the general character of Greek pessimism and the personal pessimism of Sophocles in particular. Simple statements of the poets concerning the obvious facts of life are translated into pompous expressions involving such terms as "eudaemonism" and "hedonism" and other generalizing abstractions. Oversubtle analysis and fine-drawn distinctions result in confusion rather than in illumination. The effort to describe the psychology of Sophocles as a man is labored and unconvincing and involves a paradoxical reconciliation of opposites. The author's conclusion is that he cannot be called simply a pessimist or an optimist: he is a pessimist in thought and insight, an optimist by nature. The element of optimism is discovered, by somewhat fanciful speculation, in certain compensations for undoubted pessimism—in a resigned acceptance of life as it is, in a deep belief and trust in God, and in the activity of artistic creation.

But, in the end, after reading the book through, one may gratefully acknowledge that the author has accomplished the purpose announced in his opening words. He does "come closer to Sophocles," and he carries the reader with him. By his sane, sensitive, and sympathetic criticism he has won for himself and the reader a fuller understanding and appreciation of the poet. Lovers of Sophocles can read the book with profit and without fear of having their sensibilities wounded by arbitrary rough-handling of the delicacy of Sophoclean art. The author himself, as he says with characteristic modesty, feels that here and there he has some vision of the truth about Sophocles, and he closes with words that show his keen perceptiveness and his distrust of dogmatic assertion: "Perhaps, in the end, we come closest to this truth when, leaving all analysis and synthesis behind, we turn to the works of the poet and give ourselves wholly to contemplation and enjoyment of his art."

IVAN M. LINFORTH
University of California

Phyllobolia für Peter von der Mühll zum 60. Geburtstag. By OLOF GIGON, KARL MEULI, WILLY THEILER, FRITZ WEHRLI, and BERNHARD WYSS. Basel: Benno Schwabe & Co. Verlag, 1946. Pp. 288.

It is a rare delight to handle and to read—after these dismal war years—an anniversary volume printed on paper pleasing to touch, in clear and handsome type, and composed in a German wholly free from political and "racist" propaganda; but then, as the title-page reminds us, it was published in Basle by a group of five Swiss scholars, in honor of a sixth, whose own work, *Der grosse Aias*, the *Rektoratsprogramm* of Basel University (1930), may be familiar to some of my readers.

Five essays are offered: "Der erhabene und

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5 Copy 3 4 #44

THE SPECTRES' MASS

By ALEXANDER H. KRAPPE

As is well known, the study of the local legend as a genre of oral folklore is still in its infancy, but not because of any lack of excellent material: the total number of local legends collected, in the course of the last century and a half, from all over Western, Central, and Southern Europe amounts to several thousand, and the collections would fill a fair-sized library. So the reason for this neglect must be sought elsewhere. All these stories take for granted a certain supernatural element; but nineteenth-century Positivism had little sympathy for the supernatural, ridiculing it and branding it as rank superstition. Unfortunately, such condemnation does not explain anything: superstitions, too, have their reasons and demand an explanation. Naturally, we cannot hope to furnish such an explanation for the genre of local legends as a whole: each type requires special treatment and an analysis of its own. In the present study we shall attempt this for a type of local legend known from Cape Finisterre to the Vistula and from the Baltic to the Alps, the story of the Spectres' Mass, which received its most perfect artistic expression from the pen of Anatole France.[1]

I begin, however, by quoting in outline a variant from Brittany, told by the folklorist F. M. Luzel in 1890, based on an event which is said to have occurred in 1831:[2]

A maid-servant, Josèphe Kerandour, was habitually late at mass and finally tired of the reproaches she had to hear on that account. So one Sunday morning she woke up at midnight and, thinking that she had again overslept herself, jumped out of bed and set out without looking at the clock. The moon was out, and it was quite cold. She heard a bell and, seeing no one abroad, she thought that it was the first or second bell for mass. When the bell rang for the third time she had arrived near the church and now saw quite a crowd on all sides, though much to her surprise she did not recognize any familiar faces near her. She crossed the cemetery which, as everywhere in Brittany, surrounded the church, and entered. The building was quite full of people, and still more were streaming in, all of whom, however, seemed strangers to her. Neither did she hear any noise such as is usual when Breton peasants move about on the pavement of the church with their wooden shoes studded with nails. The priest came to celebrate the mass, but he, too, was a stranger, and so was the acolyte. Before beginning the holy office, the priest invited the community to recite a *pater* and an *ave* for a certain Françoise Le Dantec, whom he declared on the point of death and to whom he said he would bring the holy sacrament after the conclusion of the service. Josèphe was much surprised to hear these words, for she knew Françoise very well and had never heard of her illness. The priest did as he had said and went to the house of Françoise. Josèphe accompanied him with two other persons, likewise unknown to her; she saw the priest confessing the dying person and giving her the last sacrament. A woman entered and kneeled in a corner, in whom Josèphe recognized a certain Jeanne Lagadec, deceased three years previously. Françoise died, the priest left the house, and she followed him, still filled with wonder, and when she reached

[1] *L'Etui de Nacre* (Paris: Calman Lévy), s.d., pp. 107–119.

[2] *Revue celtique*, 12 (1891), 271–279; cf. also Luzel *Légendes chrétiennes de la Basse-Bretagne* (Paris, 1881), II, 350.

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ST. PATRICK AND THE SNAKES

By ALEXANDER H. KRAPPE

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#47

MARIA STELLA MARIS

ALEXANDER H. KRAPPE*

SOME TEN YEARS AGO Maurice A. Canney examined anew the origin and genesis of the widely spread cult of Maria Stella Maris, the Blessed Virgin in her quality of protectress of sailors and sea faring folk generally.[1] In particular, he recalled the connection of her epithet with the etymology of *Miriam-Maria* as proposed by St. Jerome, who renders the name as "stella maris."[2]

It is beside the point to quarrel with St. Jerome and to question his Hebrew scholarship. His etymology may or may not be correct. It is highly doubtful that he was the first to hit upon it, and altogether improbable that a cult epithet which was to acquire such wide diffusion and great popularity should have originated in a simple etymology, no matter how well founded, proposed by a learned author in a work destined to the happy few. Even assuming that the etymology is incorrect and fanciful—and it may well be so—we have no right to alter St. Jerome's text arbitrarily and to make him say, on the basis of a ninth-century MS, *stilla maris*, "drop of the sea," and to draw from this far-fetched conclusions and inferences.[3] It would be a unique instance of a false reading having completely crowded out the correct one, acquiring an immense popularity, while the correct reading fell into a hopeless oblivion, being preserved in one late MS. Sound method would rather suggest, it would seem, a preliminary enquiry into the connection of the sea with a star in antiquity, since it holds out hope of giving further clues. What can this "star of the sea" be?

Hellenism, down to the time of St. Jerome, was familiar with a

*Since this article was accepted for publication in *The Review of Religion*, its author's name has been added to that tragically long list of scholars who have been cut off in their prime. The Editors wish to express here their deep regret for his loss. This is the third of Dr. Krappe's articles which we have been privileged to publish, the other two being "The Birth of Adonis" (November, 1941), and "Phaethon" (January, 1944).

1. Maurice A. Canney, "Stella Maris," *Revue de l'Histoire des Religions*, CXV (1937), 90 ff.

2. Paul de Lagarde, *Onomastica sacra* (Göttingen, 1887), p. 41, 14.8.

3. Canney, *op. cit.*, pp. 90 f. The variant reading *stilla* was suggested, in the first place, by a fanciful etymology of the name *Mar-yam, mar* meaning "drop" in Hebrew. Canney's suggestion was anticipated by P. Haupt, *American Journ. of Sem. Lang. and Literatures*, XX (1904), 152.

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II. Literaturwissenschaft.

1. Sur un épisode de la *Vengeance de Raguidel*.

La *Vengeance de Raguidel*[1] est un excellent exemple de roman épisodique, série d'aventures décousues, n'ayant en commun que le personnage du héros. L'épisode dont il s'agit ici est le deuxième du roman. Pour en donner une ideée au lecteur, on ne saurait faire mieux que de citer le résumé de Gaston Paris[2].

Gauvain, se rendant à la cour d'Arthur, après avoir quitté le château de Maduc, entend les cris d'une demoiselle qu'un chevalier maltraite et veut tuer, ayant déjà tué son père; il la délivre après un combat terrible; Ide lui offre son amour et lui jure une reconnaissance éternelle. Gauvain, de son côté, se sent pris pour elle d'un vif amour. Après un repos rempli de délices dans le château de sa maîtresse, il reprend le chemin de la cour... Ide l'accompagne, portant un épervier sur son poing et suivi de deux lévriers. Ils arrivent à la cour. Peu de temps après s'y présente un chevalier qui avait les traits réguliers et le bas du corps fort bien fait, mais le buste ridiculement petit et chargé de deux bosses. Ce chevalier ... obtient d'Arthur qu'il lui accordera, sans le connaître d'avance, le don qu'il va lui demander: or ce don, c'est tout simplement la belle Ide, assise à côté de Gauvain. Celui-ci naturellement proteste, et propose au chevalier de décider la querelle par un combat; l'étranger accepte, mais il ne veut pas combattre Gauvain chez son oncle: il lui donne rendez-vous dans un mois, à la cour du roi Baudemagus. Comme il va s'éloigner, on lui demande comment il s'appelle. Il répond:

4392 «Druïdain, li fius Drulias.
Et por ço ai non Druydain
Que je doi estre drus Idain,
Ele ma drue et je ses drus:
Lors si serai joians et drus!
Ce ne puet estre trestorné;
Trestuit li honme qui sont né
Ne touroient cest argument.
Li Lyons d'arain qui ne ment
Me dist que je l'avrai» fait cil.
Et il dist voir, que puis l'ot il
Le plus des jors de son aé.
Sorti li fu des qu'il fu né.

Quelque temps après, Gauvain s'arme et part avec Ide pour aller trouver son adversaire. En chemin, il rencontre un chevalier qui veut lui enlever sa compagne; Gauvain s'apprête à le frapper, mais l'autre lui dit:

4533 «S'il vos sanble que ce soit biens,
Por ce que li tors n'en soit miens,

[1] Ed. M. Friedwagner, Halle, 1909; cp. Bruce, *The Evolution of Arthurian Romance*, II, 208 et suiv.; *Gaston Paris, Histoire littéraire*, XXX (1888), p. 45 et suiv.

[2] Ibid., p. 59 et suiv.

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Aus der
Zeitschrift für Ethnologie
66. Jahrgang.

Zum antiken Zwillingskult im Lichte der Ethnologie.

(Z. f. Ethn., 1929, S. 152—200.)



Von

A. H. Krappe, Washington.

Es ist immer mißlich, einen mehr als zehn Jahre alten wissenschaftlichen Aufsatz unverändert zum Abdruck zu bringen, und das russische Original von Leo Sternbergs Arbeit erschien bereits im Jahre 1916. Zum wenigsten wäre es in solchen Fällen wünschenswert, die Bibliographie zu berichtigen und zu ergänzen. Im vorliegenden Fall steht die Sache aber so, daß die Untersuchung des russischen Gelehrten schon 1916 überholt war. Dem Verfasser sind nämlich eine ganze Reihe westeuropäischer Arbeiten über den gleichen Gegenstand entgangen[1]). Vor allem aber ist ihm das magnum opus meines Lehrers, J. Rendel Harris, unbekannt geblieben, das schon im Jahre 1913 erschien und das gesamte ethnographische Material erschöpfend behandelt, sofern man auf diesen ungeheuren Gebiete diesen Ausdruck überhaupt anwenden darf[2]). Jedenfalls erwähnt der englische Forscher die Giljaken ausdrücklich und zieht aus dem betreffenden Stoff die gleichen Schlußfolgerungen wie Sternberg. Obschon man dem russischen Gelehrten 1916 keinen Vorwurf daraus hätte machen können — das Buch Rendel Harris' wurde in seinem eigenen Lande und natürlich erst recht in Amerika totgeschwiegen —, so ist es doch sicherlich unberechtigt, noch im Jahre 1929 zu behaupten, „die hauptsächlichen mit diesem geheimnisvollen Kulte zusammenhängenden Probleme seien auch gegenwärtig noch ebensowenig geklärt wie zu Kuhns Zeiten" (S. 154), und zu bedauern, „daß die Forscher über das Gebiet der indo-europäischen Mythologie hinausgehende Tatsachen von ihrem Untersuchungsfeld ausgeschlossen hätten" (ebenda). Vielmehr stützen sich die Monographien Harris' und meine eigenen ausschließlich auf ethnographisches Material und sind wahrscheinlich gerade aus diesem Grunde von der philologischen Kritik so gut wie ignoriert worden.

Trotzdem ist die Veröffentlichung der Arbeit Sternbergs in deutschem Gewande durchaus nicht überflüssig. Vielmehr bestätigt sie gerade wegen des Verfassers völliger Unabhängigkeit von den westeuropäischen Untersuchungen aufs schlagendste die Ergebnisse des Entdeckers des Dioskurismus oder der Zwillingsreligion und dürfte also dazu angetan sein, die Aufmerksamkeit der Forscher erneut auf diesen überaus wichtigen Gegenstand zu lenken. Nur bedarf sie dringend der bibliographischen Ergänzungen, um dem gegenwärtigen Stand der Forschung gerecht zu werden. Ich erlaube mir daher, die Blätter dieser Zeitschrift zu diesem Zwecke in Anspruch zu nehmen. Ich folge dabei im wesentlichen der Disposition meines russischen Fachgenossen.

Zunächst sind die biblischen und semitischen Beispiele bedeutend zu vermehren. Zu Esau und Jakob (S. 153) gesellen sich Serah und Perez (Gen., XXXVIII) und vor allem die B'ne Elohim (Gen., VI), deren Name ganz und gar dem griechischen *Διὸς κοῦροι* entspricht, welches der Verfasser übrigens falsch mit „Mannschaft des Zeus" wiedergibt (S. 153): es sollte vielmehr heißen „Zeus' Knaben" oder „Zeus' Söhne". Diese B'ne

[1]) Ich erwähne hier nur die folgenden: Jane E. Harrison, Mythology and Monuments of Ancient Athens, London 1890, S. 150ff.; J. v. Negelein. Die abergläubische Bedeutung der Zwillingsgeburt, Archiv f. Religionswiss., V (1902), S. 271ff.; Karl Jaisle, Die Dioskuren als Retter zur See bei Griechen und Römern, Diss. Tübingen 1907; A. B. Cook, Zeus I (1914), S. 760ff.

[2]) J. Rendel Harris, Boanerges, Cambridge 1913.

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SUR LE CONTE « LA CORZA BLANCA » DE GUSTAVO ADOLFO BECQUER

Parmi les *leyendas* de Gustavo Adolfo Bécquer, il y en a une qui, par la technique narrative, rappelle tel conte de Maupassant : une exposition un peu sèche et terre à terre, d'allure plutôt moderne — bien que le temps du récit soit le XIV^e^ siècle — est suivie d'une aventure où le surnaturel joue un rôle inattendu et tragique.

Voici en peu de mots l'action du conte :

Don Dionís, hobereau aragonais, est père d'une jeune fille d'une grande beauté nommée Constanza, dont on ignorait le nom de la mère : Don Dionís l'avait rapportée encore enfant lors de son retour d'une croisade. Un jour, il apprend, à la chasse, d'un sien pasteur (zagal) nommé Esteban, une curieuse aventure nocturne survenue à ce dernier : en guettant un troupeau de daims, Esteban affirme avoir vu une biche blanche comme la neige qui aurait prononcé, d'une voix humaine, les mots :

« ¡ Por aquí, por aquí, compañeras,
que está ahí el bruto de Esteban ! »

Comme bien on pense, tout le monde rit de la simplicité du pasteur, surtout la fille du seigneur, présente à l'entretien. Elle éclate d'un rire franc qui épouvante le pasteur : son rire lui rappelle les rires qu'il croit avoir entendus venir du troupeau de daims cette même nuit. La compagnie continue, bien entendu, à ne voir, dans toute cette narration, que les effets de l'imagination d'un paysan ignorant et superstitieux. Or, la belle Constanza est admirée de Garcés, jeune chasseur (montero) de son père. Lui aussi a assisté à cet entretien, sans y ajouter plus foi que les autres. Seulement, il est persuadé qu'Esteban a dit la vérité quant à la biche blanche qu'il affirme avoir vue. Croyant préparer une agréable surprise à sa jeune maîtresse, Garcés se rend une nuit à l'endroit indiqué par le pasteur comme scène de l'aventure nocturne, résolu de prendre la biche vivante ou morte. La jeune Constanza, à qui il avait parlé de son projet, lui avait prédit, d'un ton moqueur, qu'il ne s'en tirerait pas à meilleur compte que le pauvre Esteban. Après plusieurs heures de guet, il voit les daims s'approcher, guidés par la biche blanche, puis, à sa grande stupeur, se transformer tout d'un coup en jeunes femmes, parmi lesquelles il reconnaît la belle Constanza, dans toute la beauté de sa jeunesse, dépouillée de tout vêtement et de tout voile. S'élançant brusquement à leur rencontre, il voit le charme disparaître : il n'y a plus qu'un troupeau craintif qui s'évade au bruit des rameaux et des feuilles. La biche blanche seule se trouve prise un moment dans un buisson de chèvrefeuille. Garcés va tirer ; mais l'arbalète lui tombe

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#51

IS THE STORY OF AḤIKAR THE WISE OF INDIAN ORIGIN?

ALEXANDER H. KRAPPE
PRINCETON, N. J.

IN THE CITY of Nandpur there once lived a king, called Nanda, with his son, prince Hemmand, and his chancellor, Śakaṭāla, renowned for his wisdom. The latter, after years of faithful service, aroused the suspicion of his master, who without inquiry caused him to be thrown into a dungeon, whereupon he appointed a nincompoop his successor. Some five years later the king of Bengal decided to test his royal colleague; he sent him two mares, mother and daughter, but resembling each other perfectly. King Nanda was to determine which was the mother and which the daughter, at the risk of being accounted a dunce. In his perplexity the monarch remembered his former chancellor and inquired after him. Fortunately, Śakaṭāla was still alive in his prison. After being restored to his office and informed of the problem, the wise minister subjected the two mares to a simple test, which left no doubt as to which was the mother and which the daughter. Another version adds that, after this, another king, anxious to test the wisdom of Nanda and his councillors, sent him a staff, with the request to tell him which was the root-end and which the top-end. Śakaṭāla immersed the staff in water: the end which sank deeper was the root-end.[1]

This amusing tale forms part of the *Suvâbahuttari-kathâ*, the Seventy-two Narratives of a Parrot, a Râjasthâni text derived from the lost Sanskrit poem of Devadatta, which is itself a derivative of the lost *Śukasaptati* of unknown authorship and date but anterior to the end of the twelfth century of the Christian era.[2] The extant *textus simplicior*[2a] of the *Śukasaptati* is another off-shoot of the same work, so that Devadatta's poem and the *textus simplicior* are parallel versions, derived from a common source.

Even before the twelfth century our story was incorporated into Somadeva's *Ocean of Story*, though in a strangely altered form, no doubt in order to make it fit into the general frame of the compilation. Since Somadeva wrote his huge work at the beginning of the twelfth century of the Christian era, it is clear that our story must have been current in India prior to that date. The Aḥikar story is known to have been composed at Babylon between 650 and 450 before Christ.[3] There is thus an interval of a millennium and a half, roughly speaking, between the probable date of the Semitic branch and the *terminus ante quem* of the Indian branch of the story. Few critics, we believe, will consider an application of the dictum *post hoc, ergo propter hoc* as unfair under these circumstances. Or, to express it more conservatively, very cogent evidence must be adduced to convince us of the priority of the Indian branch.

The problem of the ultimate origin of the Aḥikar story was first posed by Th. Benfey who, as an Indianist, stoutly maintained the hypothesis

[1] J. Hertel, *Indische Märchen*, Jena, 1921, p. 321.

[2] J. Hertel, *Das Pañcatantra, seine Geschichte und seine Verbreitung*, Leipzig-Berlin, 1914, pp. 234 ff.

[2a] Richard Schmidt, *Die Çukasaptati (textus simplicior) aus dem Sanskrit übersetzt*, Kiel, 1894, pp. 68 f.

[3] B. Meissner, *Das Märchen vom weisen Achiqar* (*Der Alte Orient*, XVI (2), Leipzig, 1917), *passim*; cf. also Th. Nöldeke, "Untersuchungen zum Achiqar-Roman," *Abhandlungen d. Gött. Gesellsch. d. Wissensch., phil.-hist. Kl., N. F.*, XIV (4), Berlin, 1913, p. 6.

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Being Studies in Semitic Philology and Literature, Jewish History and Philosophy and Folklore in the widest sense



In Honour of

HAHAM DR. M. GASTER'S 80TH BIRTHDAY

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